

New Theatre Mon Tue Wed

SELECT PICTURES

Vol. III MAGAZINE No. 12



SELECT  PICTURES

LEWIS J. SELZNICK
presents

CONSTANCE TALMADGE *in* "GOOD NIGHT, PAUL"

Publicity Material for the Benefit of Exhibitors and the Press

"GOOD NIGHT, PAUL!"

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Production)
(1—Star)

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Cuts

2—One	Column Electros (Production)	
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CONSTANCE TALMADGE

SELECT PICTURES

Two Column Half Tone—30c.



CONSTANCE TALMADGE

SELECT PICTURES

One Column Half Tone—15c.

Personal Star Cuts as illustrated can be secured at your Exchange on each Select star. Use them!



CONSTANCE TALMADGE

SELECT PICTURES

½ Col. Half Tone—15c

Constance Talmadge's Theory

CONSTANCE TALMADGE, the young Select star whose latest picture, "Good Night, Paul!" in which she is presented by Lewis J. Selznick, will be shown here on — at the — Theatre, possesses not only beauty and histrionic ability, but also an active brain and an independence of thought. Recently, Miss Talmadge gave expression to her theory of acting.

"I love to play comedy roles," said she, "and when the critics and the fans praised my work in 'Good Night, Paul!' I was especially pleased because it substantiated my pet theory on acting; namely, that you do best the things you like to do. I believe this firmly, as a general proposition, applicable to every line of work, but having particular bearing on acting. Like all forms of artistic expression, acting, whether on the stage or the screen, is above all a subjective projection of one's personality. That is why the attitude of the actor, male or female, young or old, experienced or novice, plays such an important factor in his work.

"In my case," continued the charming young star, "I have always felt the need for genuine enthusiasm over the particular role I am depicting. Only under these circumstances can I give the most adequate characterization of which I am capable.

"I feel that I have been particularly fortunate in almost every one of the roles I have created before the camera, ever since the days when I played the mountain girl in 'Intolerance.' In my Select Star Series productions this has stood out especially.



"Good Night, Paul!" Constance Talmadge's Select Picture, is full of humorous moments such as this.

First came 'Scandal,' in which I played the heroine, Beatrix Vanderdyke, characterized by the author as 'the worst spoiled girl in America,' but who was fundamentally sound in character and of a lovable disposition beneath her external petulance. Then came 'The Honeymoon' and the role of Susan Lane, the young girl-wife, charming in every regard, but afflicted with extreme jealousy, of which she is ultimately cured. My third Select Picture was 'The Studio Girl,' whose heroine, Celia Laird, leaves home to escape marrying a lout, follows an artist to New York and wins him. Fourth

was 'The Shuttle,' in which, as Bettina Vanderpoel, the young daughter of an American multi-millionaire, I go to England and rejuvenate a sister completely broken by a cruel husband. Then came 'Up the Road With Sallie,' the heroine, Sallie Waters, receives a bequest of five thousand dollars, buys a car and kidnaps her dignified old aunt, and blunders into a series of mishaps. And now comes 'Good Night, Paul!' wherein, as Matilda Landers, I try an ingenious scheme to help my husband and his partner out of financial straits, despite their protests, and succeed.

"Each of these roles characterizes a regular American girl, very independent, somewhat headstrong and often impetuous, but buoyant, lovable and desirable in every regard. And this is just the type over which I can grow most enthusiastic, for no other girl is so winning and so much the admirable ideal to me than this type, and I love to play such heroines in the comedy-dramas Select officials have always chosen for me.

"In 'Good Night, Paul!' the comedy spirit is always uppermost, and my fellow players and I felt this whimsical buoyance and our work profited accordingly. That is the sure test of natural comedy in a story—when the fun just bubbles up irresistibly—and that is why 'Good Night, Paul!' is a success."



"Good Night, Paul!" is right—when Constance Talmadge, as Matilda, commences on Uncle Batiste.

Lantern Slide for "Good Night, Paul!"



CONSTANCE TALMADGE

in a bonanza
of laughter

"GOOD NIGHT,
PAUL!"

How To Advertise This Picture

"Good Night, Paul!" was a musical comedy success in New York this season and has toured the principal cities—adapted for the screen, it has been made a veritable bonanza of laughter.

Point out Constance Talmadge's unique place on the screen—perhaps the only star who can intermingle scenes of real drama with touches of pleasant comedy and evolve a master-photoplay.

"Good Night, Paul!" beats even "Up The Road With Sallie" as a laugh getter — your patrons need no additional encouragement! It is Constance Talmadge at her best in her latest Select Picture.

Suggestions for Catch-Lines

"Good Night, Paul!" starring Constance Talmadge, is a bonanza of laughter.

Constance Talmadge's latest Select Picture adapted from current stage success.

Constance Talmadge scores again — hits bull's-eye of comedy drama.

Current musical comedy now Select Picture starring Constance Talmadge.

MUSIC CUE SHEETS for "GOOD NIGHT, PAUL!" can be obtained at Select Exchanges. Use them!

Stage Seeks Constance Talmadge

Repeated Offers From Managers Who Disagree Over Star of "Good Night, Paul!"

SINCE Constance Talmadge's sixth Select Picture, "Good Night, Paul!", which will be seen here on — at the — Theatre, has been showing on the screens of the country, Miss Talmadge has received a number of communications which have left her both pleased and puzzled. For the communications in question have been from several producing managers of the stage—"the old fashioned talking drama," as the picture people call it—and each one of the four offers received has sought to induce Miss Talmadge to abandon the screen for the stage. The allurements of a fat contract has been held up in each instance.

The queer side of these offers, and the thing which has puzzled Miss Talmadge, is that the learned doctors of the stage seem to disagree as to just what type of artist Miss Talmadge's acting represents. One writes: "I have followed your work in 'Up the Road with Sallie' and 'Good Night, Paul!' with the greatest interest. I have seen each of these productions several times, and judging from your work in these two screen productions, you are a farceuse of high order." An invitation to "come East and talk terms" followed.

Miss Talmadge had just about settled into pleasant contemplation of herself as an immortal exponent of the art of farce when the second offer arrived. This was delivered in person, and among other things the manager told the piquant Select star that he considered her one of the most successful exponents of the old-line "high comedy" that the screen had yet produced, and he instanced the comedy work in "Scandal" and "The Shuttle," as well as Miss Talmadge's acting in the other two plays mentioned by the Eastern manager.

Constance Talmadge was now more than ever convinced that she was a comedy actress, pure and simple, when along came the other two producers, who sought the Select star as an exponent of straight drama, and in each case Miss Talmadge's work in "The Shuttle" — which abounds with serious moments — was instanced as evidence of her dramatic ability.

Curiously enough, it is a fact that the Select officials had exactly the same arguments regarding Constance Talmadge's position on the screen when "Scandal," her first Select Picture, was produced, and it was in recognition of Miss Talmadge's ability to do brilliantly both comedy and drama that led to her being announced as appearing in "comedy drama," a term well enough known on the legitimate stage, but so far unknown in the nomenclature of screen productions.

And so Constance Talmadge is considerably puzzled. She has not yet been able to decide whether she is a farceuse, a comedienne, or an emotional actress. The fact that

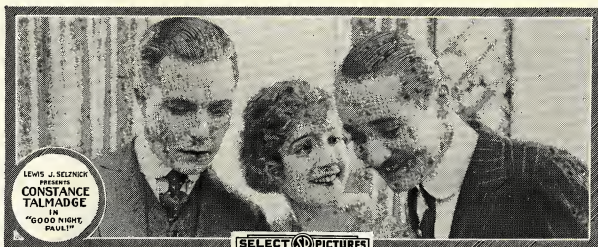
all of her Select Pictures thus far produced, from "Scandal" to "Good Night, Paul!" have enlisted the star in practically all of these capacities, is calculated to keep that lady puzzled for some time to come.

In passing, it may be said that Miss Talmadge, no matter what the longings of her girlish soul, will be able to sign none of the contracts so temptingly dangled before her youthful eyes by the four stage producers in question. For Miss Talmadge is bound for a number of years to the Select Pictures Corporation, which produces her pictures, and to Lewis J. Selznick, who presents her in them.



Constance Talmadge, Select star, charming exponent of comedy-drama on the screen.

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by
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from Your
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Ready-To-Clip Press Matter



SYNOPSIS No. 1

Constance Talmadge comes to the Theatre next — as the star of "Good Night, Paul!" her latest Select Picture, in which she is presented by Lewis J. Selznick. It was adapted for the screen by Julia Crawford Ivers from the musical comedy success of the same name by Roland Oliver and Charles Dickson. This is the laugh-provoking vehicle in which Ralph Herz recently appeared in the larger cities; the photoplay has, of course, been considerably modified for Miss Talmadge's use, but the screen version is even funnier than the stage presentation and may well be called a bonanza of laughter, with a hearty giggle in every foot of film.

Matilda, whose role is interpreted by Constance Talmadge, is the young wife of Richard Landers (Norman Kerry); he and his partner, Paul Boudeaux (Harrison Ford), are in financial straits, with their credit exhausted. Paul's Uncle Batiste announces that he is coming on to visit his nephew; if he finds him married, he will settle \$50,000 on him for perpetuating the family name.

Paul refuses to take the obvious remedy, for he is a confirmed woman-hater, and things look dark indeed; but when the uncle arrives, Matilda tells him she is Paul's wife. The old provincial is delighted—too much so, in fact—for after he gives Paul the promised donation, he decides to prolong his stay from a few hours to a month. It becomes necessary to continue the deception, of course, and Matilda's ingenuity is taxed to the limit, but she gets through the trying time successfully.

In the closing reel, Uncle Batiste finds a helpmate, and even Paul is paired off with a charming nurse, while Matilda makes full confession as she returns to the arms of her "lawful wedded husband." And the uncle is so wrapped up in his new-found happiness that he forgives all the young folks and joy reigns over all.

SYNOPSIS No. 2

"Good Night, Paul!" is Constance Talmadge's latest production for her Select Star Series in which she is presented by Lewis J. Selznick; it will be the feature attraction on — at the — Theatre. The photoplay was adapted from the current musical comedy success with the same title, in which Ralph Herz made a distinct hit on Broadway and in the larger cities. Walter Edwards, who directed the picture, has aptly termed it "the comedy of a thousand laughs," and it is a veritable bonanza of wholesome comedy situations heightened by suspense and occasional thrills.

As Matilda Landers, Constance Talmadge adds still another to her now famous characterizations of screen heroines, bubbling over with infectious enthusiasm, independence, charm and youthfulness. Richard Landers, the heroine's young husband, and his partner, Paul Boudeaux, are in a financial blind alley. There seems to be no way out, when Paul's rich Uncle Batiste announces his forthcoming visit. Paul be-

PROGRAM COPY

SELECT PICTURES

Lewis J. Selznick

presents

Constance Talmadge

in

"Good Night, Paul!"

By Roland Oliver and Charles Dickson

Adapted by Julia Crawford Ivers

Directed by Walter Edwards

Cast of Characters

Matilda Landers	Constance Talmadge
Richard Landers	Norman Kerry
Paul Boudeaux	Harrison Ford
Batiste Boudeaux	John Stepping
Rose	Beatrice Van
Mme. Julie	Rosita Marini

Photography by James C. Van Trees

thinks himself of his uncle's promise to settle \$50,000 on him if he will marry and thus perpetuate the family name. Here is an obvious solution of the problem, but Paul is a confirmed woman-hater and refuses to marry anyone. Matilda decides to pass herself off on the uncle as Paul's wife. Again the way seems cleared, for Uncle Batiste is supposed to stay only a few hours; when he does arrive, however, he takes such a fancy to the young girl wife that he decides to prolong his visit to a month. Consternation ensues; it looks like "Good Night, Paul!" with a vengeance, and the laughs come thick and fast; but trust Matilda! She manages things so that everyone is paired off and happiness reigns supreme.

SYNOPSIS No. 3

Constance Talmadge will appear here at the — Theatre on — in "Good Night, Paul!" her latest Select Picture, in which she is presented by Lewis J. Selznick. Adapted by Julia Crawford Ivers from the current musical comedy success of the same name by Roland Oliver and Charles Dickson, and directed by Walter Edwards, "Good Night, Paul!" is a veritable bonanza of laughter, and gives the beautiful young star a most lovable role in the part of Matilda Landers.

the situation is, of course, finally straightened out, Paul finds a girl who changes his attitude on the woman question, and even Uncle Batiste is paired off with an enchantress.

The action of the story is deftly and logically worked out, and the denouement is surprising and pleasing to all. Constance Talmadge surpasses even her own high standards of achievement in the field of screen comedy-drama in this, her latest Select Star Series production; as a result, therefore, "Good Night, Paul!" is a smashing success from every point of view.

SYNOPSIS No. 4

Matilda succeeds, of course, and finally everyone is paired off satisfactorily and the culprits magnanimously forgiven; but the working out of the plot makes "Good Night, Paul!" picture a veritable bonanza of laughter.

*The story of the girl
who hid her record*

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Adapted by Charles E. Whitaker
directed by Emile Chautard

Better on the screen than on the stage,
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any house!"—*Wid.*

"It is Clara Kimball Young's tri-
umph!"—*Motion Picture News.*

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How Constance Talmadge Got Her Leading Man

In "Good Night, Paul!" the following farce success pictured by Select, starring Constance Talmadge, this charming young star is again supported by Norman Kerry as her leading man. Kerry's first opportunity to play leads with Miss Talmadge came in her earlier Select Picture, "Up the Road With Sallie," in which she was also presented by Lewis J. Selznick. Concerning that association there is an interesting story of chance encounter—but let Constance Talmadge tell it in her own words:

"A few months ago," said the pretty young Select star, "while I was working on 'The Honeymoon' in the East, our company had to go to Niagara Falls to take some honeymoon scenes. On the train I saw Earle Foxe, who was my leading man at the time, talking to a handsome young chap. By and by Mr. Foxe introduced him to me, but Mr. Kerry was very serious and preoccupied, for he was on his way to Canada to enlist in the Royal Flying Corps, and he hardly saw me."

But, as it happened, Mr. Kerry did not become an aviator. His father died, and the young man, who thus became the sole support of his mother and sister, returned to motion pictures, in which he had already appeared with signal success. Later he came to California, where he played the leading male role in "Amarilly of Clothes-Line Alley." Here we shall let Miss Talmadge take up the story again.

"I happened to go over to a neighboring studio," she said, "and there, large as life, and perhaps larger, was the young fellow I had met on the train to Niagara. It took me a moment to recognize him, but when I did, I stood by and watched him work for a while. I liked his acting very much, and spoke to my manager about him. 'That's the man I want for the lead in my next picture,' I said."

And that is how Norman Kerry came to play the lead opposite Constance Talmadge in "Up the Road With Sallie." His performance in that picture was of such a high order that he was selected, with Harrison Ford, to be her leading man in her succeeding Select Picture, "Good Night, Paul!" which will be shown here — at the Theatre.

The Director Speaks

Walter Edwards was specially engaged to direct "Good Night, Paul!" Constance Talmadge's latest Select Picture which will be the feature attraction here at the Theatre on — because of his previous successes in handling just this variety of comedy material and evolving happy situations.

"It is a particularly bright comedy of the French farce variety," said Mr. Edwards in discussing this picture, "in which Constance Talmadge, because of her unusual vivacity, was certain to appear to the best

advantage. It is entertainment of a very high order and exceedingly enjoyable. The excellent support accorded the star by Norman Kerry, Harrison Ford and the other members of the cast give it a superlative quality from the point of view of the acting, and I have devoted all my energies to working up the many farce situations to the limit. 'Good Night, Paul!' has a light, frothy touch—built primarily for amusement; it will serve admirably to relieve the minds of the spectators from the troubled thoughts of the times."

To those who have followed Mr. Edwards' work in the past, his words are ample guarantee that "Good Night, Paul!" as adapted by Julia Crawford Ivers from the musical comedy success of the same name by Roland Oliver and Charles Dickson, is a veritable bonanza of laughter.

Janitor Joe

This is the tale of Janitor Joe and captivating Constance Talmadge, who will be seen here on — at the Theatre, in her latest Select Picture, "Good Night, Paul!" adapted from the current musical comedy success of the same name in which Ralph Herz recently toured the large cities. As in all her Select Star Series, Miss Talmadge is presented in this picture by Lewis J. Selznick.

Joe earns his daily spaghetti by janiting (or whatever you call it) at the Hollywood Studio, where the young star made this photo-play. Now Joe is an impressionable Italian youth of some sixty summers, and when he takes a liking to someone, he goes the limit. He admired Miss Talmadge's acting in "Good Night, Paul!" so much that he resolved to show his approbation in an adequate way.

Then came the rainy season, with sleet, mud, and much chill, but Constance Tal-

madge experienced nary a bit of inconvenience, for Janitor Joe saved the day. He quickly installed a heater in her pretty chintz dressing-room, and he arranged the most exquisite lunches and brought them to her at each midday. Where he got them is a mystery, for the nearest restaurant is miles away, and Joe guarded his secret well. The result was what concerned Constance Talmadge most, however; she kept dry and her hunger was satisfied. Of course, these things meant better acting by her, so Joe will hereafter be regarded as a patron of the screen.

Constance's Pal

Constance Talmadge's stay at Hollywood, California, where she is making several pictures in her Select Star Series, is doubly pleasing to her because through it she is spending many happy hours with her best pal. When Miss Talmadge first came to California and gained her earliest experience before the camera, she made fast friends with Dorothy Gish, who was working with her in "Intolerance," and the two girls had many happy times together.

Now they have met again and have set aside Mondays and Thursdays as their manless nights. They spend at least these two evenings reading to each other or speeding about in Constance's new roadster, or—when they feel real devilish, it's a movie and a Lovers' Delight, their favorite sundae. And they are having the time of their young lives. For midnight suppers play no part in the ordered days or evenings of these two talented girls; early to bed and early to rise make a good photoplayer, and Constance and Dorothy put all their energy into their art, as their successful pictures indicate.

Constance Talmadge's latest Select Picture, "Good Night, Paul!" will be the feature attraction here on — at the Theatre. It is a bonanza of comedy, a photoplay of a thousand laughs, adapted from the current stage success of the same name and directed by Walter Edwards.



Select Pictures, like life, show every emotion. Constance Talmadge laughs all through "Good Night, Paul!"; Alice Brady, her sister-star, plays a highly dramatic role in her Select Picture, "At The Mercy Of Men."

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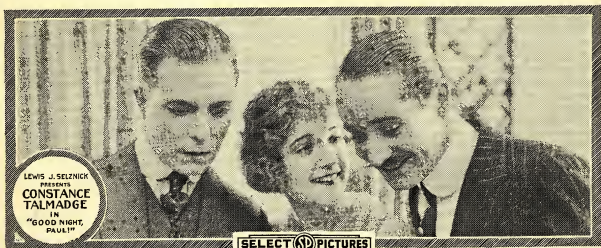
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announces

Constance Talmadge

IN



"GOOD NIGHT, PAUL!"

adapted from the musical comedy hit of the same name.

*A bonanza of mirth—
The comedy of a thousand laughs—
Constance Talmadge at her best—Nuf sed!*



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